ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

BY

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford

Reduction ratio: 24x

1.030.001
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Apr. / May, 1954.

TATE GALLERY
MILLBANK

SELF PORTRAIT OF CAMILLE PISSARRO IN 1900

OHANA GALLERY
13 CARLOS PLACE
LONDON, W.1

THREE GENERATIONS OF PISSARROS

1830 - 1954

April 22nd to May 15th, 1954

New York, February 12, 1954

Dear Mr. O'Hana,

It was kind of you to ask me for an introduction to your exhibition of works by Camille Pissarro, his children and grandchildren, and I certainly would have liked to write one since a long and intimate friendship links me to this wonderful family. However, there exists already a very beautiful text which expresses so much better what I could possibly say and which, moreover, to my knowledge has never been translated into English. I therefore cannot resist sending you the article which Camille Pissarro's friend, Octave Mirbeau, wrote back in 1897 when he learned that the master's son, Felix, had just died in London at the age of twenty-three:

"An admirable family which takes us back to the heroic days of art. Camille Pissarro, in his old age, youthful and venerated, lived surrounded by his five sons, all artists and all different. Each one follows his own nature. Their father does not impose his theories, his doctrines nor his way of seeing and feeling upon them. He allows them to develop by themselves, encouraging them to depend on their visual sense and on their individual intelligence.

"Lucien is a luminous and delicate landscape painter of exquisite sensitivity who does not confine himself to expression on canvas only. Having settled in England for the last few years, he tackles all sorts of mediums, woodcuts, book illustrations and engraving—everything he creates he does with charming taste, discreet in his compositions.

"Georges, who resembles Felix very much both in temperament and ardent imagination, tends towards powerful and decorative lines. Enticed by the mystery of form and trying to translate it on canvas, wood or copper (all tools are good for him) he dreams of a new style for furniture, he works on materials, copper and enamels. Any little bit of metal or wood is a pretext for an ornament.

"Felix, was a very young man, almost a child, with a serious and handsome face and expressive eyes, who gave everyone hope of being one day a very great artist. More than hope—certainty! Ardent imagination, originality and a love of great vision, delicate taste—it was sufficient for Felix to want to do something for him to realize it—oils, water-colour, wood-carving or sculpture. With an old nail and a piece of zinc fallen from the roof, he made dry points of the most ingenious arrangement. My confidence in Felix Pissarro's future was extreme, but nothing remains of all the beautiful dreams that the poor child created around himself.

"Rodolphe, sarcastic by nature and always silent. At the age of ten he is always alone. What is he thinking about? Nobody knows. Where is he going? He is always away. He follows the banks of the Epte, gravely walks in the fields. Is he drawing horses like Felix—the river banks, the sunny hills, the silvery mists or the meadows like Lucien? No! One day in his room quantities of albums are found and it is an astonishment! Here is a disrespectful history of Punch and Judy and the Policeman. Authority is ridiculed in ferocious and cruel lines. The policemen and judges with faces of incredible deformation, resembling the inhabitants of the district, they are recognized with their characteristics exaggerated —a marvellous satire—everyone laughs.

"To the youngest—Paulemile—still in short trousers. One day a water-colour is confiscated by his father. It is of an old white horse in the snow, which shows surprisingly original qualities.

"Such is this family, where art is at home and where everyone, whether young or old, cultivates the rarest flowers of beauty, without noise, without publicity and in proud and joyous independence."

Thus a great writer described the house of Camille Pissarro where everybody knew but one love, the love of art. More than half a century has passed since these lines were written, Lucien and Rodolphe are dead now, and "young" Paulemile is

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approaching seventy, but all have remained faithful to the promises they gave in their youth and the great tradition has been maintained. Lucien's only child, Orovida, has created a name for herself with her subtle and decorative art of sober lines and soft colours, and now one of Paulemile's sons, a boy of less than twenty, is working studiously to become a painter.

There is no need, I am sure, to speak at greater length of Lucien's long and fruitful career, since his restrained art, his sensitive paintings, his drawings, water-colours, prints and marvellous books are so well-known in England, the country which he adopted and which adopted him. It should be mentioned, however, that Rodolphe, who also spent a good deal of time in England, devoted the last years of his life to the work of his great father and compiled the magnificent catalogue of Camille Pissarro's work, the most authoritative publication on the master. Upon his death many, many more little sketch-books with caricatures and studies were found in his desk and these, together with his notes and documents on his father, he left in a touching gesture to me.

You will understand, therefore, that I cannot speak with any detachment of the Pissarros, of Lucien and his wife, who treated me like a son and who entrusted me with the publication of Camille Pissarro's admirable letters to his eldest son, of Rodolphe, who chose me as his heir, of Paulemile and of Orovida, who are dear friends. When I think of them all, a passage always comes to my mind from a letter Camille Pissarro once wrote to Lucien and Georges: "Scorn my judgment! I have such a longing for you all to be great that I cannot hide my opinions from you. Accept only those that are in accord with your sentiments and mode of understanding. . . . What I fear most is for you to resemble me too much. Be bold, then, and to work!"

All of the younger Pissarros have followed this advice; they have learned from their noble father and grandfather a profound devotion to art, they have avoided imitating him, they have all gone their own way and created their own style. Your exhibition, where their works will hang next to those of Camille Pissarro, one of the great masters of impressionism, will show how much they have achieved.

JOHN REWALD

Catalogue

CAMILLE PISSARRO (1830-1903)

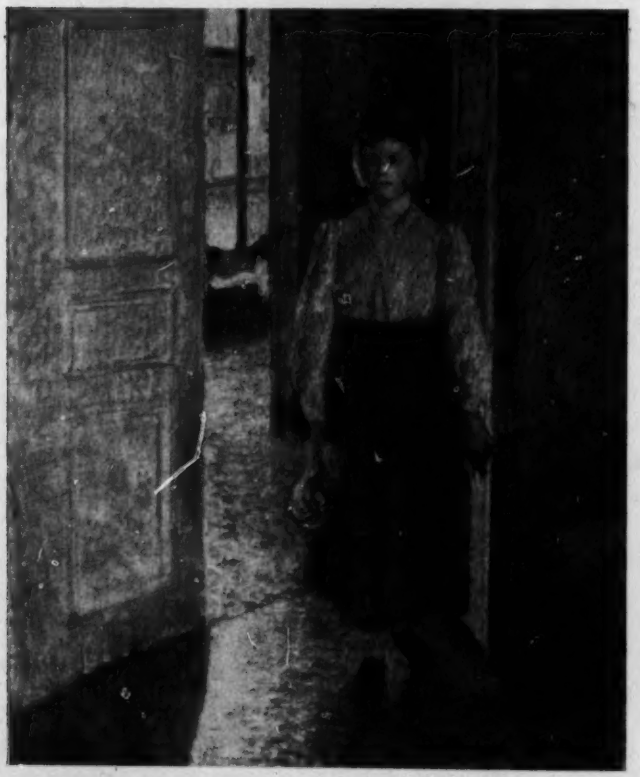

Plate No. II La Petite Bonne No. 17

1 PORTRAIT DE JEANNE TENANT UN EVENTAIL

Canvas 55 x 46 cm.
Catalogue No. 232
1873

Exhibited: Tate Gallery, 1931
Lent by the Ashmolean Museum, Oxford

2 PORTRAIT DE JEANNE

Canvas 73 x 60 cm.
Catalogue No. 289
1874

Exhibited: Tate Gallery, 1931
Sale: Collection C. Pissarro, 1928

3 PORTRAIT DE LUCIEN

Canvas 55 x 46 cm.
Catalogue No. 292
1874

Exhibited: Tate Gallery, 1931

4 LA MERE PRESLE, MONTFOUCAULT

Canvas 73 x 60 cm.
Catalogue No. 288
1874

Exhibited: Tate Gallery, 1931

5 FIGURE ASSISE (LUCIEN)

Canvas 65 x 54 cm.
Catalogue No. 333
1875

Exhibited: Tate Gallery, 1931

6 LA CARRIERE A L'HERMITAGE, PONTOISE

Canvas 55 x 46 cm.
Catalogue No. 438
1878

Exhibited: Tate Gallery, 1931

7 PAYSAGE AVEC MEULES, OSNY

Canvas 46 x 55 cm.
Catalogue No. 589
1883

Lent by S. Samuels, Esq.

8 LE LAVOIR D'OSNY. EFFET DE NEIGE. SOLEIL

Canvas 46 x 38 cm.
Catalogue No. 622
1884

Lent by S. Samuels, Esq.

9 LE PRE A ERAGNY

Canvas 46 x 55 cm.
Catalogue No. 671
1885

Reproduced in "Galerie und Sammler," Zurich, 1936, No. 1
Plate No. III
Lent by Mrs. B. C.

10 PRAIRIES DE GISORS

Canvas 60 x 73 cm.
Catalogue No. 668
1885

Exhibited: C. Pissarro, Galerie Durand-Ruel, 1892

11 VUE DE MA FENETRE, ERAGNY

Canvas 65 x 81 cm.
Catalogue No. 721
1888

Exhibited: Galerie Durand Ruel, 1889
Tate Gallery, 1931

Lent by the Ashmolean Museum, Oxford

12 EGLISE DE BAZINCOURT

Canvas 16 x 24 cm.
Catalogue No. 727
1889

Collection: Miss Diana White

13 UN COIN A ERAGNY — COUR DE FERME

Canvas 38 x 46 cm.
Catalogue No. 764
1891

Lent by D. Rosner, Esq.

14 PAYSANNE ASSISE. SOLEIL COUCHANT

Canvas 81 x 65 cm.
Catalogue No. 824
1892

15 LE VILLAGE DE KNOCKE, BELGIUM

Canvas 60 x 81 cm.
Catalogue No. 884
1894

16 FEMME PASSANT LE GUE

Canvas 46 x 38 cm.
Catalogue No. 900
1894

Exhibited: Tate Gallery, 1931

17 LA PETITE BONNE

Canvas 61 x 50 cm.
Catalogue No. 943
1896

Exhibited: Galerie Durand-Ruel, 1896
Tate Gallery, 1931

Plate No. II

18 LA LESSIVE A ERAGNY

Canvas 33 x 41 cm.
Catalogue No. 1058
1898

Collection: Paul Serusier; G. Roussel

Lent by Mrs. F. P.

19 PORTRAIT DE PAULEMILE

Canvas 65 x 54 cm.
Catalogue No. 1067
1899

Reproduced in "Paulemile Pissarro" by Ch. Kunstler

Lent by Paulemile Pissarro

20 PORTRAIT DE CAMILLE PISSARRO PEIGNANT

Canvas 52 x 31 cm.
Catalogue No. 1115
1900

Reproduced on cover

21 MATINEE D'AUTOMNE A ERAGNY

Canvas 54 x 65 cm.
Catalogue No. 1267
1902

Exhibited: Tate Gallery, 1931

Lent by The Ashmolean Museum, Oxford

22 MEULE DE FOIN A ERAGNY

Canvas Miniature

23 LA FERME

Drawing 27 x 42 cm.

24 MEULE DE FOIN — ERAGNY

Watercolour 22 x 28 cm.

All catalogue numbers refer to the Ludovic Rodo Pissarro and Lionello Venturi "Pissarro" Catalogue

Plate No. III, Le Pré à Eragny

No. 9

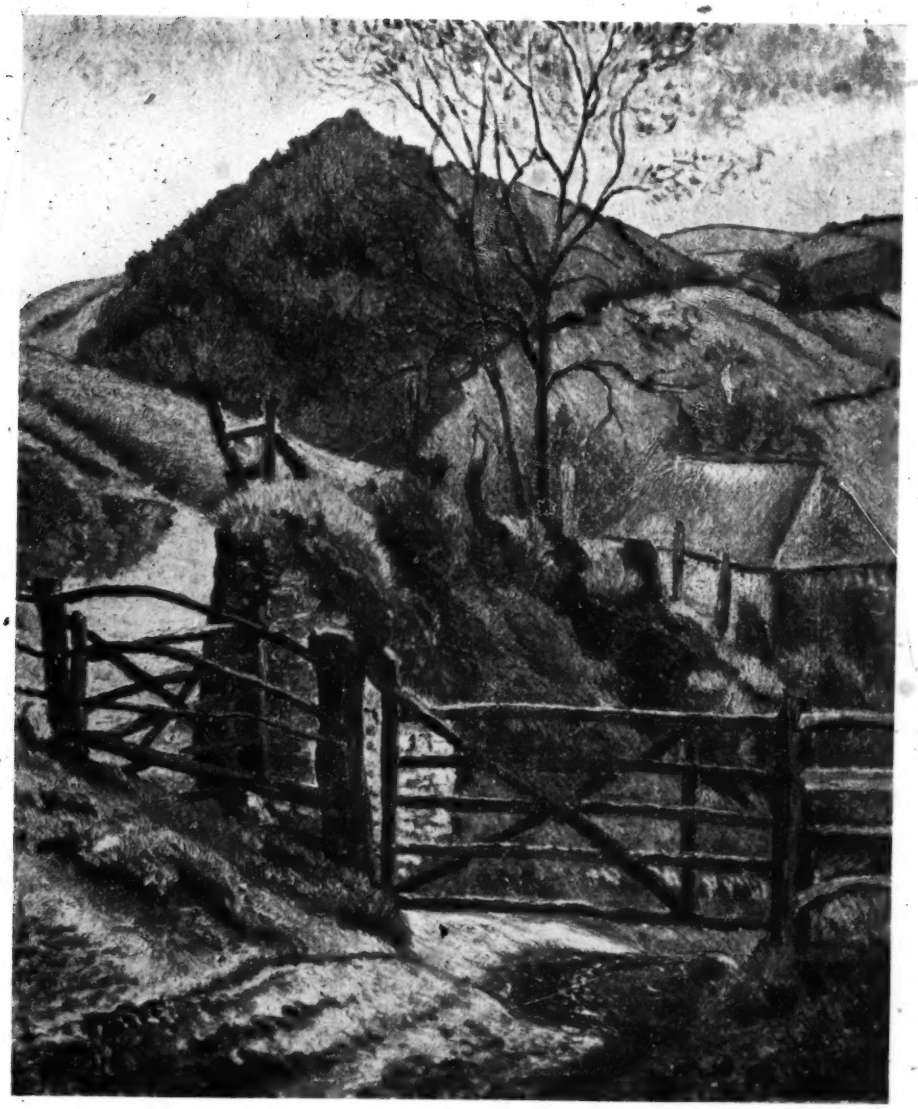

Plate No. IV Rylands Copse, Blackpool No. 25

LUCIEN PISSARRO (1863-1944)

25 Rylands Copse, Blackpool — Plate No. IV

26 Blossom, sun and mist, Chipperfield

27 Meridon Valley, Coldharbour

28 Coldharbour in January

29 The Apple-orchard, East Knoyle

30 Wise Lane, East Knoyle

31 Arrangement en jaune dominant

32 Soleil couchant, Bormes

33 The Wheelwright's yard, Blackpool

34 The Warren, Hawkchurch

35 Arrangement en bleu dominant

36 The blue dish

37 Cypress and vines, Le Lavendou

38 Eglise de Bazincourt
Lent by the Ashmolean Museum, Oxford

39 The Thames at Hammersmith

40 The Thames at Westminster

41 The Crowning of Esther

MANZANA PISSARRO (1871-)

42 Bretonnes à Pont-Aven

43 Azize et Aziza

44 Les deux colombes

45 Contes des mille et une nuits

Plate No. V

No. 47

FELIX PISSARRO (1874-1897)

46 The Rat

Lent by the Ashmolean Museum, Oxford

47 Kew Green — Plate No.V

48 Seascape

Lent by the Ashmolean Museum, Oxford

49 Rocks

Felix was called TITI and sometimes signed his pictures JOHN ROCK

LUDOVIC RODO PISSARRO (1878-1952)

50 Carnival à Nice

51 Interior

52 London

53 French Cancan

54 Les Andelifs

PAULEMILE PISSARRO (1884-)

55 L'orne à Cautepie

56 La maison à Cautepie

57 La maison du bateau

58 Montparnasse — Plate No. VI

59 Pommier rouge en fleurs

60 Le pont de Cautepie

61 Pommier rose en fleurs

Plate No. VI Montparnasse No. 58

Plate No. VII Steeplechase No. 64

OROVIDA PISSARRO (1893-)

62 Polo

63 The Runaways

64 Steeplechase — Plate No. VII

65 Exercising ponies

66 Circus

67 Portrait of Lucien Pissarro

68 Portrait of Miss Bensusan (Later Mrs. Lucien Pissarro)

69 Self portrait

70 Sinset cats

71 Tiger

72 The Hunting Eagle

73 An interrupted meal — coloured etching

74 The Monkey Killer — coloured etching

75 Tigress and cubs — coloured etching

76 Galloping Zebra — coloured etching

77 Ambush — coloured etching

78 Migration — coloured etching

79 The riding lesson — coloured etching

80 Cat and mouse — coloured etching

81 The scarf game — coloured etching

82 Zebra drinking — coloured etching

83 Tabby cat — coloured etching

84 Rabbit and weasel — coloured etching

COURTAULD INSTITUTE

January 23rd, 1954

Dear Mr. O'Hana

My father gave me your letter, and I'm glad to answer myself; I was born on November thirtyfive (November 9th 1935).

Of course, that's here my first oficial exhibition! My Father didn't want I try to be painter, I did it and I gave my paintings to a french Gallery. I din't tell my father, nevertheless he knews it when seeing my name in his daily newspaper.

Since that, my mournful father is trying to show me how sad is the artist life!

When he saws my paintings, hopeless he ask me to make a other name; there is why PIZARO.

Yours sincerely,

H. Pizaro

HUGUES PIZARO (1935-)

85 Songe

86 Au delá des prisons

87 Prostituée

88 Iniquité

ERAGNY PRESS BOOKS PRINTED AND DESIGNED BY LUCIEN PISSARRO

Volume 1	Bibliography
Volume 2	Little School — Poems Illustrated by T. Sturge Moore
Volume 3	La Belle Dame Sans Merci
Volume 4	Riquet à la Houppe
Volume 5	Songs by Ben Jonson
Volume 6	The Descent of Ishtar Illustrated by Diana White
Volume 7	Dream Come True by Binyon
Volume 8	Verses by Christina Rossetti
Volume 9	Some Poems by Robert Browning
Volume 10	(Duplicate) Christina Rossetti
Volume 11	Areopagitica — John Milton Stamped leather binding designed by Lucien Pissarro
Volume 12	Stamped leather binding design by Lucien Pissarro

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